FORM 72

METRO-GOLDWYN-MAYER PICTURES
CULVER CITY CALIFORNIA

INTER-OFFICE COMMUNICATION

To MR. N. M. SCHENCK Copies to: Dore Schary, E. J. Mannix, Ben Thau, J. J. Cohn

Subject AGENDA NOTES

From L. K. SIDNEY Date July 15th, 1952

File exec meeting request folder

Dear General:

Just to keep you advised regarding progress on the items we discussed on Friday, July 11th. This, as you will recall, was the final day of your visit here.

If you will attach these notes to your Agenda, it will bring you up-to-date on the carrying out of the points we discussed.

LKS

Att.

FROM: L. K. SIDNEY July 15th, 1953

ADDITIONS FOR MEMO DATED JULY 11, 1952

1. We are permitted to make optional deals as for example - $5,000 down, $60,000 or more, if we exercise - if the optional figure is above $50,000 - approval from Home Office is necessary.

2. All options are approved or rejected at our Executive Meetings. Ken MacKenna has been instructed to notify all the Executives when deals for Writers have been made.

3. With regard to Screen Extras - to be handled by L. K. Sidney.

4. Meeting held with Thau, Ryman, Cohn, Strohm and L.K.S. - and properly set up.

14. Floyd Hendrickson advised.

15. Meeting held today, July 15th. Dore, Eddie, Ben and myself. We have not reached a definite decision, until proper replacement found.

17. Marvin Schenck has been delegated to watch guarantees on outside people to see that we do not run over, and advise in time to work out non-payments, if possible.

18. Dore to write article for Studio magazine that all Studio visits will be sharply curtailed.

19. Joe Cohn will forward budgets on productions to Mr. Schenck.

21. Walter Strohn will advise Thau as quickly as possible re. lateness.

23. Retakes not to be made without Dore Schary's approval, who will discuss with Joe Cohn.

28. This to go into effect Saturday, August 2, 1952. Producers will be advised at regular lunch Monday, July 21st.

FORM 73

METRO-GOLDWYN-MAYER PICTURES
CULVER CITY CALIFORNIA

INTER-OFFICE COMMUNICATION

To Mr. Dore Schary

Subject PAYROLL REDUCTIONS

From W. K. Craig Date August 29, 1952

Dear Dore:

I am returning the letter you handed me yesterday, with reference to the reduction in salaries of the various executives.

I am also attaching the original change of rates which I have prepared and, for my records, I need the signature of an officer of the company. Sorry to bother you, but will you please sign them for me, as the original letter from New York is addressed to you.

Thanks.

FORM 72

METRO-GOLDWYN-MAYER PICTURES
CULVER CITY CALIFORNIA

INTER-OFFICE COMMUNICATION

To All producers

Subject THE LAST OF THE MOHICANS

From Dore Schary Date 3-22-54

As we discussed at our last story meeting, I do wish you would reexamine THE LAST OF THE MOHICANS.

We are in priority position on this story.

Would you please read or reread the last synopsis we had made and let me know your reactions.

Thanks very much.

D. S.

cc: Henry Berman
Pandro Berman
Roger Edens
Arthur Freed
A. Deutsch
John Houseman
Edwin Knopf
Nicholas Nayfack
Joe Pasternak
Larry Weingarten
George Wells
Sam Zimbalist
Marj. Thorson
Charles Schnee
Arthur Loew, Jr.

FORM 73

METRO-GOLDWYN-MAYER PICTURES
CULVER CITY CALIFORNIA

INTER-OFFICE COMMUNICATION

To Mr. Dore Schary cc: Kenneth MacKenna

Subject PRODUCERS' MEETING, July 21, 1954

From Marjorie Thorson Date July 20, 1954

REGULAR CIRCULATED SYNOPSES:

ESTHER by Hugh Gray

[redacted]
JOE PASTERNAK: Is very much interested and wants to talk about it.

MAGNA CARTA by Thomas B. Costain

BOB VOGEL: No problems in this one.

GEORGE WELLS: Historical novels always confuse me like mad. This is no exception. I don't think the concept of the Magna Carta is a particularly exciting piece of drama. Since it will have to be read instead of acted out, there's going to be a big third act problem.

JOHN HOUSEMAN: No interest for me at this moment.

A. LOEW, JR: No interest.

CHARLES SCHNEE: Likes this and will talk to Dore about it.

FELLOW PASSENGER by Geoffrey Household

PEGGY O'DAY: This would have to be cleaned up a little and some countries abroad (on the pink side) would ban the pic.

GEORGE WELLS: This is very amusing, but it sprawls all over the place. It's a one-man story, and if not cast with a big, big, big name?

DORE SCHARY: Funny, but I agree not for us.

FORM 73

METRO-GOLDWYN-MAYER PICTURES
CULVER CITY CALIFORNIA

INTER-OFFICE COMMUNICATION

To Mr. Dore Schary cc: Kenneth MacKenna

Subject PRODUCERS' MEETING, July 21, 1954

From Marjorie Thorson Date July 20, 1954

SPECIAL FOLDER MATERIAL CIRCULATED TO PRODUCERS:

THE FLEDGLING by Jacques Deval

JOHN HOUSEMAN: No interest.

BOB VOGEL: Deval has done a pretty astute job of avoiding emphasis on sex and focusing on "romance."

At least as delicate a treatment -- and probably an even more delicate handling -- would be required to keep this Code-proof.

As a matter of fact, Sylvia Taper feels more strongly about it than do I. She thinks the implication of a sex affair between Bob and Josette would, in a story of this nature, prove troublesome.

To be sure, we should submit this to the Code office.

GEORGE WELLS: This would make a wonderful movie in French. I can't see it any other way.

CHARLES SCHNEE: This is charming. Someone should do it.

THE HESPERIAN TREE by Will Hays, Jr.

JOHN HOUSEMAN: Not for us at the moment.

LARRY WEINGARTEN: Old-fashioned drivel.

GEORGE WELLS: No.

CHARLES SCHNEE: Is rereading the material.

A LONG WEEK-END by Margaret Kennedy

JOHN HOUSEMAN: No interest.

GEORGE WELLS: This is all pretty depressing - and very frustrating, I might add. No.

A. LOEW, JR: No interest.

CHARLES SCHNEE: Has serious doubts that this would make a good film.

HENRY BERMAN: Would still very much like to make this picture.

FORM 73

METRO-GOLDWYN-MAYER PICTURES
CULVER CITY CALIFORNIA

INTER-OFFICE COMMUNICATION

To Mr. Dore Schary cc: Kenneth MacKenna

Subject PRODUCERS' MEETING, July 21, 1954

From Marjorie Thorson Date July 20, 1954

SPECIAL FOLDER MATERIAL CIRCULATED TO PRODUCERS: (Continued)

THE PAINTED VEIL by Somerset Maugham

LARRY WEINGARTEN: Discussed the story with MT after reading the book and feels it deserves considerable thought. He is going to look at the list of odd occupations within the UN which Skot-Hansen is furnishing us.

JOHN HOUSEMAN: We've talked about this one. It certainly is a movie. It's just a question of someone wanting to make it. I'm too busy at the moment.

GEORGE WELLS: Not for me.

CHARLES SCHNEE: Does not like at all.

THE WINNER by Elmer Rice

JOHN HOUSEMAN: No longer any personal interest, but still a good situation.....a Judy Holliday picture.

GEORGE WELLS: A comedy? We'd have to write an entirely new script.

A. LOEW, JR: No interest.

CHARLES SCHNEE: No interest.

JOE PASTERNAK: If it can be bought cheaply, feels that a very good picture can be made of it. As I understand it, he seems to think it should be done as a melodrama.

6/9/54

NOTES FOR PRODUCERS' MEETING

(1) Discuss publicity generally, and my personal feeling about publicity.

(2) Discuss runnings at the house -- why I run important pictures.

(3) Discuss the running of dailies.

(4) Preface to speech: I have no idea what you people are going to think when I am through making this speech, but I can assure you that most people in this kind of a job would neither be interested in making it nor much interested in what your response would be.

Paraphrase the quote: "A country is always likely to get into trouble. If you're President, a lot of the trouble is going to happen to you. If you're a tyrant you can fix it so the trouble happens to everybody else." One could say a studio -- any studio -- gets into a lot of trouble. If you run it, a lot of that trouble happens to you. If you want to run it like a son-of-a-bitch you can make the trouble happen to everyone else. I have tried not to do that, and as a result I have a feeling that I have inherited more trouble.

Discuss the studio -- its operation -- my attitude about it -- my conviction that I have always had that I have tried to run it truthfully. I am inclined to think that such a relationship is very difficult. I have had incidents with many people -- producers, writers, directors and actors -- in which inevitably it turns out to be a question of, "What did you do for me yesterday?"

You strive to have a frank relationship, and it is destroyed by suspicion and temper over non-essentials. Even a beef should be spoken of frankly, honestly, and not discussed with everyone else on the lot.

I am perfectly willing to stake the records of any individuals since I have been at Metro against their records before I came here. I say this merely because I think a good deal of what I believe in has apparently worked, but I am not going to put up any longer with some of the things that have worn me down. They say it is natural for people to gripe, but I don't believe that you are just people. You are all men earning big money. Even the smallest earner among you earns far, far more than 90% of the people in America -- and you earn it because you have something special about you. It is ridiculous, then, that you should allow pettiness to sometimes affect your judgment.

Mr. Sidney suggested that you do not say

"members of your family"

but

"wives"

These have all gone out, do you want a correction sent ??

forget it

FORM 73 C3328

METRO-GOLDWYN-MAYER PICTURES
CULVER CITY
CALIFORNIA

INTER-OFFICE COMMUNICATION

To All PRODUCERS

Subject Picture runnings

From Dore Schary Date April 29, 1954

SAMPLE:
Sent to:
HENRY BERMAN
PANDRO BERMAN
JACK CUMMINGS
ARMAND DEUTSCH
ROGER EDENS
ARTHUR FREED
JOHN HOUSEMAN
EDWIN KNOPF
NICHOLAS NAYFACK
JOSEPH PASTERNAK
CHARLES SCHNEE
GEORGE WELLS
L. WEINGARTEN
SAM ZIMBALIST
ARTHUR LOEW, JR.

Gentlemen all:

I am sorry to report that at last Monday night's running, at which time we showed RHAPSODY, produced by Larry Weingarten, and CARNIVAL STORY, produced by the King Brothers, there was in attendance not one single producer -- not even a married producer.

Next Monday the running will consist of EXECUTIVE SUITE, produced by John Houseman, one of your colleagues, and a comedy called KNOCK ON WOOD. If you have not seen these pictures we urge that you attend with members of your family.

In connection with Press Previews, I have reminded the publicity department to advise you of all Press runnings so that you may attend.

Thank you.

DS

EXECUTIVE MEETING NOTES Monday, June 7, 1954

The KISMET situation was discussed in detail. Decision was that we will not proceed with acquiring the present stage version. Mr. Schary will speak to Arthur Freed about initiating the project as soon as possible, writing our own score.

Mr. Hendrickson and Mr. Weinberg came in and briefed the meeting on the EDDIE DUCHIN matter. Mr. Hendrickson was instructed to proceed as soon as possible with closing, waiving clearances except on the immediate family and Leo Reisman.

Possible CAN CAN deal was discussed. No decision, but we will place the matter before Mr. Schenck when we get the wire.

The expiration of exclusive rights to the COLE PORTER CAVALCADE was discussed. Mr. Schary will speak to Mr. Freed about expediting work on this.

Paramount's interest in THE VINEGAR TREE was discussed. We do not wish to sell. MacKenna to explore possibility of trading material.

Offer on behalf of Eric Charrell for rights in THREE MEN IN THE SNOW. We will not sell. MacKenna to attempt to get producer interest in this property.

CAGE OF GOLD - title was discussed and generally liked. MacKenna to try to get Ealing Studios to waive in our favor.

UNFINISHED DANCE was discussed. No interest in spending money to extend our rights in this property.

The protest of title THE FEMALE ANIMAL vs THE FEMALE was discussed. Decision was not to go to arbitration.

Mr. Schary to talk to Don Hartman to see if an early viewing of some Vista Vision film on release prints can be seen.

Dore Schary to meet with Vincente Minnelli on BLACK ROCK. Also to set up meeting with J. J. Cohn and Production Department.

Possible alternative star casting for LOVE ME OR LEAVE ME was discussed.

Dore Schary to talk to Ronald Neame regarding PARIS STORY.

Casting of the heavy in MOONFLEET was discussed. Marvin Schenck to handle.

Marvin Schenck was authorized to make deal with Michael Kidd for IT'S ALWAYS FAIR WEATHER, but no starting date.

Mr. Mannix is to talk to Harry Friedman regarding Johnny Green contract.

Kenneth MacKenna

Present:

Messrs. Schary
Mannix
Cohn
Schenck
Weingarten
MacKenna

EXECUTIVE MEETING NOTES

June 9, 1954

Mr. Schary wants a copy of the Sam Marx screenplay based on ACROSS THE RIVER AND INTO THE TREES sent to Elizabeth Taylor. He would like me to examine the Army's reaction to the whole project.

Joe Cohn is to talk to Joe Ruttenberg about THE PRODIGAL.

Eddie Mannix to return to Dore Schary the letter from David Platt, of Balaban & Katz, regarding music shorts.

Joe Cohn to get cost of piano quartette short from Twentieth.

Van Johnson and Red Skelton want to buy their portable dressing rooms. Joe Cohn to handle Van Johnson with Harry Friedman, at replacement cost.

Ronald Neame does not like PARIS STORY. Marvin Schenck to re-negotiate his contract, with rebate of 4,000 pounds, which will be applicable to any picture he directs for us in the future.

Joe Cohn to check with Ben Goetz regarding the possibility and advisability of charging Ronald Neame's contract settlement to British Studio overhead -- or keeping it assigned to DIGBY.

Buddy Gillespie's ideas about a short on the Miniature Department will be discussed with Nicholas Schenck.

There was a general discussion about director for PARIS STORY, boiling down to Mitch Leisen. Marvin Schenck to discuss a deal, and Dore to see Leisen. MacKenna to set Jo Eisinger on screenplay under Henry Berman as soon as director is set.

Revisions on RUNNING OF THE TIDE were discussed, based on Michael Abel's suggestions.

There was also a discussion of Michael Abel's suggestions for THE KING'S THIEF. In both cases Larry Weingarten to discuss with Knopf.

New star casting commitments were reviewed and discussed.

Joe Cohn to explore contract for Yakima Canute.

EXECUTIVE MEETING NOTES

Dore Schary to pursue director for BAD DAY AT BLACK ROCK.

LOVE ME OR LEAVE ME situation still in the air, waiting to hear about stars' reaction tomorrow.

Screenplay on HIT THE DECK will be distributed as soon as finished, possibly within a week or ten days.

Re ATHENA, Dore Schary to look at cut portion as soon as possible, so that Production Department can begin processing.

Dore Schary to talk to Pan Berman regarding BLACKBOARD JUNGLE and Dick Brooks.

Dore Schary to talk to Jack Cummings regarding a run of LAST TIME I SAW PARIS.

Marvin Schenck is to set up studio screenings on Thursday instead of Monday, hoping to attract larger audiences.

Kenneth MacKenna

EXECUTIVE MEETING NOTES

June 25, 1954

Discussion of the 1954-55 release schedule, with special reference to the Christmas Music Hall date for DEEP IN MY HEART.

Discussion of urgency to expedite the completion of all pictures for delivery to New York until some backlog is built up.

Paramount's cost on WAR OF THE WORLDS was reported at $1,610,000. Estimated domestic gross $2,000,000; foreign estimated gross $1,600,000. In light of this, Joe Cohn to re-examine the budget on FORBIDDEN PLANET, and discuss project with Nicky Nayfack.

Discussion of scoring costs, and delays in connection with scoring. There may be a delay for this reason on JUPITER'S DARLING and THE LAST TIME I SAW PARIS. DEEP IN MY HEART and GLASS SLIPPER should not face any delays.

Musical assignment should be made on THE PRODIGAL now.

Discussion on trying the experiment of not previewing GREEN FIRE until the picture is in answer print condition.

Discussion on cost of final battle scene in JUPITER'S DARLING. Dore Schary to discuss with George Sidney on Monday.

Mr. Schenck expressed the desire to make from four to six extra films and have them completed before September '55, as a backlog for the following year.

Eddie Mannix to see Charles Vidor.

Dore Schary to set up meeting with MacKenna to expedite present writing schedule, and to set additional stories on the active list.

THE LOVED AND THE LOST set as final title for PARIS STORY.

Ben Thau to be reminded to see Roger Edens as soon as he returns. Mr. Mannix may see Edens earlier, in anticipation.

J. J. Cohn to re-examine budget on JUMBO and discuss with Dore Schary.

Marvin Schenck to handle new LAMAS deal.

EXECUTIVE MEETING NOTES

Some discussion following along Mr. Schenck's feeling that we should make every effort to develop young personalities and give them prominent casting.

We will exercise option on JAN LUSTIG.

MacKenna to set a term deal for ERNEST LEHMAN.

We will grant Paramount the extension on TWO YEARS BEFORE THE MAST.

Doris Sharp's proposal regarding a TV program on FATHER OF THE BRIDE was discussed, and the proposal turned down. MacKenna will so advise her.

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EXECUTIVE MEETING NOTES

July 6, 1954

Discussion was held on John Considine's desire to acquire our rights in the story SEATTLE, which we bought through him. There is $372,000. in this, of which all but $25,000. has been written off. Mr. Schary and Mr. Mannix confirmed that if New York approves we would sell our rights for $25,000. MacKenna to take up with Mr. Moskowitz.

There are complaints that at trade showings of SEVEN BRIDES that when Keel reprises the love song at the end, it gets a bad laugh. Joe Cohn will check on the mechanical problems of eliminating this, and will report to Dietz.

David Hempstead wrote Dore Schary about a Western which he claims Gary Cooper likes. MacKenna to check Prinzmetal on the Cooper angle, and then see Hempstead.

Some discussion on the advisability of shooting PARIS STORY in CinemaScope exclusively, which was suggested by Mr. Mannix. Dore Schary to talk about this with Mr. Schenck.

Dore Schary to talk to Mr. Schenck also about the rumor that GONE WITH THE WIND is to be released in two Los Angeles theatres simultaneously, which is not recommended.

Joe Cohn to check the industry practice regarding camera operators, in light of Bill Mellor's request to have his own operator, at higher than our customary rate.

Dore Schary discussed the bad photography of a backing in MANY RIVERS TO CROSS. Joe Cohn will check on this.

Joe Cohn to get production costs on GARDEN OF EVIL for Dore Schary.

Mr. Mannix to see Arthur Freed regarding Gene Kelly's and Stanley Donen's vacation plans, and their effect on the rehearsals of IT'S ALWAYS FAIR WEATHER.

Dore Schary to set up date with Eddie Knopf to discuss Helen Deutsch's ideas on THE LONG DAY.

Dore Schary to meet with Joe Cohn for 10 minutes on MOONFLEET at 11:00 a.m. Wednesday.

Joe Cohn to check with Pan Berman regarding production plans on BHOWANI JUNCTION.

EXECUTIVE MEETING NOTES

Joe Cohn to check possibility of shooting some Jerusalem scenes on location for BEN HUR.

Dore Schary to talk to Arthur Loew, Jr. regarding cast and director for THE MARAUDER. Thereafter Marvin Schenck to handle as Executive Producer.

Marvin Schenck to talk to Nicky Nayfack regarding Anne Francis for SCARLET COAT. Sturges to direct.

GUN GLORY assigned to Herman Hoffman.

Both GUN GLORY and THE MARAUDER to be shot in color.

Joe Cohn reports that Ben Goetz has been alerted to take all necessary steps to expedite completion of BEAU BRUMMELL.

Dore Schary to run GREEN FIRE as soon as possible, and then give word about cutting negative.

Mr. Mannix to talk to Jesse Kaye about the possibility of Johnny Green conducting and/or composing records for the MGM label.

Elaine Stewart's option to be exercised.

Marvin Schenck to make new deal with Walter Plunkett.

We will try and get extension of registration on the following titles:

BROTHERS KARAMAZOV
BLOOD AND THUNDER

We will not ask for extension on:

THE BIG LIE
KENILWORTH
PICKWICK PAPERS
ROBERT E. LEE
SIRE DE MALETROIT'S DOOR

Mr. Schary
Mr. Mannix
Mr. Cohn

EXECUTIVE MEETING NOTES

July 13, 1954

INTERRUPTED MELODY: Joe Cohn reported that Ludwig and Levien have started making changes, and that the Production Department, with some exceptions, can work from the present script. Later MacKenna checked with the writers who report that Bernhart is continuing to demand small changes throughout the script, and that so far they have not been able to progress beyond the first half of the story. Nothing they can do until Jack Cummings returns. In the meantime Dore Schary is seeing Eleanor Parker re starting date.

THE BIG STREET; MacKenna contacted RKO's Ross Hastings, who will advise whether they will be willing to sell this as an Eddie Fisher vehicle.

Mr. Mannix reported conversation with Arthur Freed regarding INVITATION TO THE DANCE -- negative to be turned over as soon as color prints are received from England.

Arthur Freed also reported to Mr. Mannix that Comden and Green had completed all work on the screenplay and will be exclusively on lyrics until Stanley Donen returns to the studio.

MacKenna to check with Monta about present legal status on JUMBO situation, following which a new budget will be studied.

Mention was made of our need for Elizabeth Taylor and Howard Keel material.

Dore Schary to see Andrew Marton again about THE MARAUDERS. MARAUDERS to be budgeted as a half million dollar picture, in color.

Dore Schary to talk to George Sidney and George Wells regarding Howard Keel's availability for personal appearances in the East.

Some discussion of THE GOLDEN PRINCESS and Carlos Niebla's recommendation of Miguel Torres as associate producer. John Houseman is agreeable. Arthur Loew concurs that Torres might be of value to us. Joe Cohn to talk to Cummings when he returns. In the meantime MacKenna will get price on the novel.

Copyright renewal on STRANGE INTERLUDE comes up June 30, 1955. Decision is to do nothing at this time.

Christopher Mann's proposal on behalf of Ronald Neame was discussed. MacKenna to get information on proposal and also get clarification of Code status on FOREVER.

EXECUTIVE MEETING NOTES

July 20, 1954

Dore Schary discussed the Admiral Hoskins story, a Republic property, being developed by John Auer which may be available. General feeling was in favor of the story.

ALAN LERNER'S asking terms were discussed and considered to be out of line. Dore Schary to call Mr. Schenck about offering him three pictures at $75,000. to follow the remaining single picture under his contract at $60,000, with a further possibility of adjusting the final picture on the present contract.

Legal questions on MONTMARTE were discussed. MacKenna to follow up with Rubin to expedite a decision.

MONTY STRATTON SEQUEL was discussed. We will not take any further action at this time.

GOLDEN PRINCESS was discussed. MacKenna to see if option on book can be secured following which we would bring Mexican producer Torrez up here for conference.

Joe Cohn to check on JUPITER'S DARLING retakes and inform Dore Schary.

Joe Cohn to check with Charles Reagan and Arthur Loew regarding Cinemascope versus Wide Screen on PARIS STORY.

Dore Schary to set up meeting for Joe Cohn to discuss revisions on PARIS STORY script.

Dore Schary to see Houseman regarding MOONFLEET now that Fritz Lang is here.

Dore Schary to talk to Ava Gardner regarding the next two scripts to which she is assigned.

EXECUTIVE MEETING NOTES

July 27, 1954

Discussion of Blake Owensmith's request to address letter to our producers and writers to stimulate interest in Canada in our screenplays. Dore Schary to circulate Owensmith's letter, accompanied by a memo over his signature.

J. J. Cohn brought up question of cutting negative on DEEP IN MY HEART and THE LAST TIME I SAW PARIS. Dore Schary okayed cutting DEEP IN MY HEART but wants to wait on THE LAST TIME I SAW PARIS.

Marvin Schenck to advise Esther Williams that the Washington date is definitely out, and we will give final word on the Labor Day weekend after we see rough cut of the film.

Dore Schary to discuss recording costs with Johnny Green, with particular reference to budget on HIT THE DECK.

Dore Schary to talk to Pan Berman, and later to Chester Bowles, regarding BHOWANI JUNCTION cooperation from India.

Eddie Mannix to talk to Lana Turner regarding her request to report at 10:00 o'clock on THE PRODIGAL set.

We will discuss again at the next meeting whether there is a possibility of having screenplay on THE LONG DAY ahead of THE COBWEB - to set the former for October shooting.

Mr. Mannix expressed concern about the postponement of shooting date on LOVE ME OR LEAVE ME, as it affects our contracts with Charles Vidor and Doris Day. This to be watched.

Discussion of New York's request for advice about sequel rights on TEA AND SYMPATHY. The opinion was that there will be no sequel. MacKenna to advise New York.

Marvin Schenck to read MY SISTER EILEEN script in connection with Columbia's request for HOWARD KEEL.

Marvin Schenck to read Republic script which they want to borrow Elaine Stewart for. We will lend her for this provided part and deal are right.

EXECUTIVE MEETING NOTES

Marvin Schenck to discuss VOGELER contract with Ben Thau.

Regarding our sale of SEATTLE to Considine, Rudi Monta's memo of July 26th was discussed, and we are to proceed according to his recommendation.

MacKenna to check with New York on JUMBO situation . We want to clear up all entanglements and proceed with production.

Executives here all like THE LOVED AND THE LOST for PARIS STORY. MacKenna to talk to Howard Dietz.

Term contract for Millard Kaufman discussed and approved, starting at $850., 40 weeks guaranteed, options.

Paramount registration of title STATE OF THE UNION was discussed. MacKenna to talk to Paramount regarding their plans.

We like title THE MARAUDERS. MacKenna to check New York re getting waiver from United Artists.

KUK

EXECUTIVE MEETING NOTES

File Exec meeting notes

August 3, 1954

Les Peterson to advise General Electric that they may re-stage any part of our screenplay on EDISON provided we assume no obligation to get any clearances that may be needed.

Marvin Schenck to negotiate new deal with Bronislas Kaper, replacing the next year, which is the last on his old contract.

Discussion of desirability of having Jane Powell work with Miss Fogler.

✓Dore Schary to talk to George Wells regarding possibility of taking an option on THE BIG BRASS BAND -- he to re-run early Garland-Rooney pictures.

The Richard Button project re HANS BRINKER AND THE SILVER SKATES was discussed. MacKenna pointed out that David O. Selznick has prior registration on the title, and Henry Berman asked us to register the title which we did in reserve position last February 1st. We go into priority in Jan. '55.

Mr. Thau to arrange test of Button.

Mr. Mannix to see Lana Turner regarding 10:00 o'clock calls.

Question of preview on INVITATION TO THE DANCE, to be set w hen Dore Schary has seen final cut.

MANY RIVERS TO CROSS to be expedited to preview without scoring.

J. J. Cohn to get report on quality of French laboratory work, regarding PARIS STORY.

✓Dore Schary to set up meeting with J. J. Cohn and MacKenna regarding story setup for 55/56 program.

Regarding GREEN MANSIONS, Mr. Monta's memo was discussed. We will wait to hear further from Mr. Webb on Monta's suggestion, but feeling is we should not submit script to the Royal Society for Protection of Birds.

Feeling was that tests should not be made of Pier Angeli.

J. J. Cohn reported a slight delay in start of HIT THE DECK.

Regarding THE MARAUDERS, MacKenna and Marvin Schenck to meet with Arthur

EXECUTIVE MEETING NOTES

Loew Jr. and attempt to solve writer and casting problems.

Ben Thau to see Audrey Dalton tests for THE PRODIGAL.

MacKenna reported on the Schlitz Playhouse of the Stars TV show on Hannibal and the daughter of Fabian Maximus. The legal report is that we have no claims regarding ROAD TO ROME.

Modification of Alan Lerner's contract approved, including cancellation of the final term of the present contract in exchange for option for fourth picture under new terms, but no expense account to be provided.

EXECUTIVE MEETING NOTES

August 16, 1954

Mr. Schary reported that Charles Reagan would like to set up a sales conference here at the studio for all his regional heads, beginning the 7th of September, and would like to have previews at a theatre on the evenings of September 7th and 8th - with a studio luncheon involved on one of the days. The pictures they will see, in whole and in part, would be MANY RIVERS TO CROSS, BAD DAY AT BLACK ROCK, LAST TIME I SAW PARIS, BEAU BRUMMELL, GREEN FIRE, ATHENA, JUPITER'S DARLING, GLASS SLIPPER, THE PRODIGAL.

Discussion was held on the scoring for the new ending of BEAU BRUMMELL - set for next Monday. Dore Schary to run the new 900-foot scene as soon as possible.

Discussion was held on I'LL CRY TOMORROW. General opinion was to buy the property for Larry Weingarten to produce, and to start writing immediately pending delivery of all clearances.

Marvin Schenck will report later to Mr. Schary on the Richard Sutton test.

Report made that Lana Turner has been arriving on the set on time every day.

Regarding GREEN MANSIONS, we are waiting for confirmation from our London legal office on the opinion of Rudi Monta that we should proceed with the Lerner script without submitting it to the British Bird Society.

Regarding MONTPARNASSE, we will wait on this project until Mr. Monta has made a more thorough study of ways to avoid legal problems.

Discussion of new contracts for cameramen -- J. J. Cohn to handle.

Regarding GUN GLORY, the budget is so high that we will postpone start pending a new production study to be made by Mr. Cohn. Mr. Cohn will also check on U. I. film called possibly APACHE DRUM, which was built around a dilapidated Spanish Mission.

Regarding THE MARAUDERS, we may have to postpone, awaiting availability of Barbara Stanwyck. Ben Bogeaus will notify Ben Thau within ten days as to the schedule of his film.

Decision was to hold Walter Pidgeon in HIT THE DECK cast vs a loanout.

Regarding Howard Keel's personal appearances, he not to be committed until Dore Schary has checked JUPITER'S DARLING.

EXECUTIVE MEETING NOTES

Some discussion of future projects for Howard Keel, with mention of need for a start on ROBIN HOOD, and the possibility of doing a new version of WATERLOO BRIDGE.

E. J. Mannix and Dore Schary to talk with Jack Cummings about his future program.

Dore Schary to see Warburton test.

J. J. Cohn to check preproduction status of SCARLET COAT, in connection with allowing Michael Wilding to go to New York the 24th of August, for opening of THE EGYPTIAN, followed by a brief trip at his own expense to London (Eddie Mannix's guess of Wilding's return date is as good as Wilding's!"

Roger Moore option to be exercised.

Alex Romano option to be exercised.

Ben Thau to talk with Mr. Nicholas Schenck when he comes out here regarding contract problems involving Stan Cohen, Charles Walters, George Cukor, Roger Edens, and possibly Michael Kidd.

J. J. Cohn to handle option matters for Jack Cunning and Jim Newcom.

INTERRUPTED MELODY start postponed a week. Lengthy discussion on time involved in writing this screenplay, particularly since Curt Bernhart reported on production.

This was followed by general discussion of tendency towards a slow-up in preparation of screenplays. Dore Schary to arrange a producers meeting on this subject after Mr. MacKenna supplies him with revised data.

Some discussion of budget on IT'S ALWAYS FAIR WEATHER, and with overall rehearsal and production time requested by Gene Kelly.

Regarding MARY ANNE, MacKenna brought up question that in the British Isles alone Miss du Maurier is set up in a way that she can only give us rights for her life plus 25 years. If we are properly protected in the rest of the world, this was approved.

EXECUTIVE MEETING NOTES

Discussion of the Roy Wander treatment on WATERLOO BRIDGE vs reissue values of our film. Decision was to proceed with the new adaptation.

Discussion of legal problems on YOUR CHEATIN' HEART. General feeling is if we can properly use the Hank Williams music, the biographical nature of the story is not so necessary. If Monta approves we will proceed on a fictional basis.

EXECUTIVE MEETING NOTES

August 24, 1954

Mr. MacKenna to talk to Sam Zimbalist regarding getting Karl Tunberg off BEN HUR for three weeks for directorial changes on SCARLET COAT, starting Sept. 7th -- hoping to get first draft on BEN HUR finished before that time.

Regarding LAMAR STORY, Dore Schary to talk to Tracy and Houseman, with view to getting screenplay ready for January 17th shooting without fail.

Star casting for BLACKBOARD JUNGLE to be discussed by Ben Thau and Dore Schary, with view to November 15th shooting date.

Ben Thau to arrange immediate test of Ben Gazzaro.

Eddie Mannix and Ben Thau to discuss BEN HUR director with Zimbalist.

Mr. Mannix to talk to Jack Cummings regarding his future program - and later matter to be discussed with Mr. Schenck.

MacKenna to check on report that a recently made Mexican film, GREEN SHADOWS, starring Ricardo Montalban, may be an infringement on GREEN MANSIONS.

MacKenna to talk to J. Robert Rubin regarding LOVE ME OR LEAVE ME. Dore Schary will handle screenplay changes involving marriage between Etting and Snyder, followed by a divorce, provided Mr. Rubin can assure us of complete legal clearances <u>now</u>, without waiting for resubmission of manuscript to the principals.

MacKenna to clear THE MARAUDERS title with Northvine Pictures, for $1000.

Regarding write-offs on UNEXPECTED BRIDE, BAR SINISTER and GUN GLORY, no decision to produce these screenplays can be made immediately. These pictures may be made in the future. Mr. Mannix recommends that we do nothing now. If we write the properties off we will face new problems when and if we activate any of the stories.

Ben Thau to try to get a major star to appear in GUN GLORY, subject to reasonable rewrites.

Dore Schary and Eddie Mannix to read the last Paul Osborn screenplay on FOREVER.

Dore Schary discussed proposal made by Bert Friedlob and Casey Robinson to produce NEWS IS MADE AT NIGHT for us, subject to script revisions. General feeling was that if Van Johnson is seriously interested in the property we should

EXECUTIVE MEETING NOTES

buy the story and produce it here ourselves. Mr. Thau to check on Van Johnson's interest.

Dore Schary also reported that Friedlob and Robinson have a story, SEVEN NIGHTS IN PARIS, for Eddie Fisher, but until they submit in writing there is no particular interest.

Marvin Schenck to tell Howard Keel that he may do four weeks personal appearances provided he is available here up to September 15th, and to report back to the studio by October 21st.

Regarding problems on YOUR CHEATIN' HEART, decision was to get Guy Trosper to make brief revisions, hoping that with the revised script Trosper can go to Montgomery and get all principals to approve. In the meantime we will extend the option.

We will make new deal with Sonya Levien on the same terms as her current contract.

Rudi Monta's memo of August 9th on FINGERS AT THE WINDOW was discussed and decision is that we will hold on to all our rights, but will pay Mr. Hecht nothing for renewals.

Regarding Julian Lesser's request regarding title THE MAN WHO COULDN'T LOSE, we will not give this unless they are willing to buy our story. MacKenna will so advise the New York Office.

Regarding Republic's request for withdrawal of our protest on AFFAIRS OF MADAME POMPADOUR - decision was to let New York decide this.

Judy, Irene & Mary Tess D'Chevrilly
Lewis Ed Hoffy

EXECUTIVE MEETING NOTES

August 25, 1954

Ben Thau to discuss with John Houseman the possibility of using Helen Hayes in THE COBWEB. Vincent Minnelli to direct THE COBWEB and then follow it with GREEN MANSIONS.

Our report is that the Mexican film GREEN SHADOWS will be seen by Ned Silverstein and he will confirm his previous impression that GREEN SHADOWS has no similarities to GREEN MANSIONS.

Some discussion of GREEN MANSIONS budget and production plans - Joe Cohn will make report on costs after further meetings.

Joe Cohn to check week's delay reported by Knopf in looping for GLASS SLIPPER.

Mr. Mannix to handle with Mr. Strickling the proposal to participate in a Studio Club party in honor of William Craig sometime in November.

Mr. Mannix reported on our new understanding with the Producers Guild.

Dore Schary had discussion with Arthur Freed about his program with possibility that ST. LOUIS WOMAN could follow BHOWANI JUNCTION with Ava Gardner in June with George Sidney directing unless this conflicts with Ava Gardner's appearance in THE FEMALE. We will have to wait until we get screenplay on THE FEMALE before making a decision.

Mr. Freed's production of KISMET should be aimed for next summer. Ben Thau to discuss with Freed his desire to use Sieppi as against our previously planned Howard Keel and Cyd Charisse.

E. MacKenna to arrange for screening of Sid Davis' Hot Rod film for the executives.

Howard Strickling to handle request from Mount Sinai hospital for benefit premier of DEEP IN MY HEART.

Ben Thau to explore possibility of a director's deal for Quintera.

Dore Schary will advise New York that the dialogue references to Rockefeller Foundation in INTERRUPTED MELODY will stand as is.

Some discussion of BLACKBOARD JUNGLE script - new revisions now being made will tend to overcome criticisms.

We can expect a COBWEB manuscript to be ready November 1st.

THE LONG DAY manuscript will be ready approximately September 15th.

EXECUTIVE MEETING NOTES

MY MOST INTIMATE FRIEND script to be sent to executive list. Ben Thau to discuss casting with a plan to shoot this film November 10/15 at the latest.

(Set) ✓ Dore Schary to see Curt Bernhardt and Jack Cummings regarding [illegible].

K. MacKenna reported on the Ruth Etting situation. We will attempt to contact her directly from here to get her approval of revisions.

✓ Dore Schary to see Tracy and persuade him to finish reading THE LABOR STORY before he goes East.

THE KING'S THIEF to be set up for January production with Wilding and Purdom.

✓ Dore Schary to set up meeting in a couple of weeks requested by Joe Cohn to lay out a tentative shooting schedule for 1955 - 56.

✓ Dore Schary to try and arrange for Mr. Schenck's visit here for several weeks sometime after the 25th of September.

(Our NY reservation is Oct. 15)

EXECUTIVE MEETING NOTES

August 31, 1954

The situation on recording of "More Than You Know" was discussed. The general agreement was to stick to our policy. New York to try and negotiate with Billy Rose; otherwise we will substitute.

LIFE OF BUDDHA was discussed briefly by MacKenna who is to discuss project with Arthur Loew, and as soon as we have synopsis it will be sent to Executives.

Regarding PARIS STORY, Mr. Schary would like to continue looking at dailies beyond first week. Mr. Cohn to cable to see whether possible to get black and white dailies thereafter until style of direction is approved.

THE SHARKFIGHTERS; Mr. Cohn to talk with the authors regarding possibility of re-appraising production cost on this project.

Regarding loaning Lana Turner to Warners for SEA CHASE, Mr. Thau is exploring possibility of an extra film from her.

Regarding LABOR STORY, decision was to make the commitment with Monty Clift for January, subject to approval of final script, and Tracy remaining in cast.

MOONFLEET: some discussion of Director Fritz Lang's indecision, which is resulting in production delay.

Regarding INTERRUPTED MELODY, Mr. Schary reported on his meeting with Curt Bernhart in which he finally persuaded Bernhart to accept the allocation of time decided on by us.

Regarding THE MARAUDERS, Mr. Thau reported his conversation with Morgan Maree regarding Barbara Stanwyck. Maree will be told that deal as originally negotiated with Paul Small is to stand.

Mr. Thau reported on Andrew Marton's second unit work on BHOWANI JUNCTION. Marton will proceed but we are aware that this work will affect our action on his next option.

Marvin Schenck reported that Helen Traubel is not interested in one picture a year deal with us. No further offer to be made until we have a definite role for her.

Marvin Schenck reported on Twentieth Fox's request for permission to use clips of Purdom in THE EGYPTIAN on Ed Sullivan program. Matter to be handled by Les Peterson.

EXECUTIVE MEETING NOTES

Discussion regarding Louis Calhern's request for permission to do fifteen weeks personal appearances, starting October 15th. We will discuss this again in a week by which time Dore Schary will have seen THE PRODIGAL and can decide whether Calhern will be needed for retakes.

MacKenna reported on similarities between GREEN SHADOWS and GREEN MANSIONS, and that our lawyers had previously advised there was nothing we could do.

Discussion on SATURDAY NIGHT IS MY DELIGHT for Joe Pasternak musical. MacKenna to work out option deal with Bruce Manning to do treatment with option for screenplay.

LUST FOR LIFE - Dore Schary to discuss with Arthur Freed and then discuss at the next Executive meeting.

GEORGE AXELROD - there is interest in working out exclusive flat deal writing contract for him. MacKenna to check with Charles Moskowitz before closing deal.

Ben Thau to discuss new contract with Marjorie Thorson.

LATITUDE 13 - MacKenna to work out deal for property and screenplay when a budget is approved by Mr. Cohn.

Request from Robert Grass to do stage dramatization of NOT TOO NARROW, NOT TOO DEEP, turned down.

Exec

EXECUTIVE MEETING NOTES

Title

September 13, 1954

THE SCARLET COAT - present budget indicates total cost of $1,400,000. Joe Cohn to meet with Nayfack and Sturgis, aiming at total cost of $1,250,000.

THE COBWEB - Dore Schary to talk to Houseman regarding length of script and when we may expect final cut version.

THE LONG DAY - 67-pages of incomplete script to be sent to Dore Schary, Joe Cohn and Ben Thau.

In view of status of LONG DAY script consideration should be given to shooting BLACKBOARD JUNGLE ahead of it.

Joe Cohn to discuss manuscript cuts on FORBIDDEN PLANET in order to bring it within budget.

MAIL ORDER BRIDE - MacKenna to get new writer to work with Arthur Loew and Charles Schnee. Dore Schary to talk to Robert Taylor before giving him script.

THE KING'S THIEF - Joe Cohn to discuss cuts with Dore Schary.

MY MOST INTIMATE FRIEND - MacKenna to talk to Wells regarding availability of the Ephrons or Crouse and Lindsay.

Dore Schary to talk to Isobel Lennart regarding progress on WEEKEND AT LAS VEGAS script, hoping for March 1st shooting date.

GREEN MANSIONS - some discussion of CinemaScope vs widescreen. Dore Schary prefers widescreen. MacKenna brought up Mexican film GREEN SHADOWS. Decision was to dismiss this from consideration.

QUENTIN DURWARD - Joe Cohn to get all information on foreign currency situation before final decision on where picture will be made.

SWORDSMAN OF SIENA - Henry Henigson advises film should not be made in Italy in same year with BEN HUR.

IN MISSOURI - Dore Schary to set up meeting with Danny Kaye, Lastfogel or Allenberg, and Ben Thau - to discuss casting situation.

EXECUTIVE MEETING NOTES

BUFFALO HUNTERS - decision on purchase of this subject to be held up until Dutch Horton reports on availability of extensive use of herds.

KISMET - Dore Schary and Ben Thau to meet with Freed regarding his casting ideas.

COLE PORTER CAVALCADE - Dore Schary to discuss with Freed his new approach, using Cole Porter as a character.

ST. LOUIS WOMAN - manuscript to be sent to budget list.

Dore Schary to discuss possibility of using GOOD GIRLS GET MARRIED as a basis for a sequel to SEVEN BRIDES. He will discuss this with Jack Cummings. If Cummings is not interested he will discuss it with Roger Edens.

INTERRUPTED MELODY - Joe Cohn to meet with Jack Cummings regarding cutting below 11,000 for length.

Dore Schary to see Jack Cummings regarding directorial problems on INTERRUPTED MELODY.

INVITATION TO THE DANCE - Dore Schary okayed sending Previn to England to score the "Ring Around Rosy" sequence for the American version, provided this does not affect the quota situation.

THE SHARKFIGHTERS - Joe Cohn reports that his discussion with Napoleon did not indicate that this film could be made within our budget hopes.

Mr. Dore Schary

EXECUTIVE MEETING NOTES

September 20, 1954

K. MacKenna to call Mr. Schenck Tuesday re SAYONARA.

Ben Thau to speak to Peter Rathvon re loaning Steve Forrest for EMBASSY BABY, bearing in mind the possibility of Forrest going into FORBIDDEN PLANET.

Mr. Cohn to handle situation regarding Sturges going to New York to shoot scenes for SCARLET COAT.

THE LONG DAY - Ben Thau to get into director situation.

LATITUDE 13 - Dore Schary to speak to Mr. Schenck regarding whole subject of making low budget pictures in light of Charles Reagan's expressed ideas re his ability to sell them.

MacKenna to advise Charlie Moskowitz we have no interest in making a film on the prisoner the Chinese released, Captain Dixon of International News Service.

WEEKEND AT IAS VEGAS - Isobel Lennart reported to Mr. Schary we need have no fear about the screenplay not being ready for March shooting.

MAIL ORDER BRIDE - Dore Schary waiting for word from Bob Taylor. If Taylor does this then we would consider Bill Holden for COBWEB and possibly postponing BLACKBOARD JUNGLE waiting for word from Montgomery Clift...Glenn Ford as possible alternative for latter. Mr. Cohn to give us budget this week.

When MacKenna secures work print of Mexican film GREEN SHADOWS, it is to be run for Messrs. Freed, Minnelli, Cohn, and MacKenna.

QUENTIN DURWARD - Mr. Mannix to make further research with our Foreign Department and Mr. Schenck regarding whether or not this film should be made in France depending on the franc-dollar status versus British Quota status.

MARAUDERS - Ruth Roman okayed for this film to be shot in wide film Eastman color. It is to start October 25th or earlier.

Rusty Tamblyn - Marvin Schenck to discuss with Ben Thau re modification of present contract or bonus.

Contract okay for Jarma Lewis.

Farley Granger contract to be made which would be contingent on Goldwyn still having option for one picture, 16 weeks, plus a 2 year deal.

Marvin Schenck to handle exercising of following options: Charles Schnee (check New York), Surtees, Grace Kelly, Andre Previn.

Ben Thau to explore new contract for Helen Rose in connection with exercising her present option.

EXECUTIVE MEETING NOTES

Marvin Schenck to exercise Jeff Richards' option at the same salary.

Richard Brooks - Mac Kenna to discuss new deal with Lazar. This to be discussed with Mr. Schenck when he gets here.

BUDDHA PROJECT - MacKenna to proceed with Andrews on the basis that whole project is subject to Andrews being able to secure official written assurances in India of both Government and religious cooperation.

IT'S ALWAYS FAIR WEATHER - DoreSchary to discuss with Freed cost and length factors.

INTERRUPTED MELODY - Mr. Cohn concerned with length in connection with this project and he will follow up with Cummings.

Ben Thau to investigate situation regarding Gene Kelly going to San Francisco September 24th for Directors' Guild lecture.

Mr. Mannix to discuss with Mr. Schenck present desire to abandon making simultaneous second versions on CinemaScope pictures.

Dore Schary to check with Ben Thau and Mr. Mannix on the direction for BOULEVARD IN PARIS after seeing tonight's dailies. Howard Dietz still prefers title BOULEVARD IN PARIS. We will stay with it unless better one comes along.

Option to be exercised on Dorothy Kingsley and Donald Gordon.

Richard Brooks to be transferred from Writers' payroll to Directors' payroll as of September 18th.

MacKenna to explore multiple picture contract for John Patrick and team of Lindsay and Crouse.

MacKenna to advise New York we approve proposal made in letter from Ben Goetz dated September 13th for sale of FIRE OVER ENGLAND to Josef Somlo.

Approve of sale of George Oppenheimer's Paul Revere sketch for $1,000.

We will grant extensions on registrations of SOMETIMES I LOVE YOU and BIG BRASS BAND.

EXECUTIVE MEETING NOTES

October 5, 1954

Johnny Green's recommendation was discussed, that we use Percy Faith to do special arrangements for Doris Day in LOVE ME OR LEAVE ME. Deal was okayed provided Dore Schary gets confirmation from Warner Bros. that Faith has been most successful arranger for their Doris Day pictures.

Marvin Schenck to advise Johnny Green that Andre Previn's option is to be exercised.

Discussion on Johnny Green's report on Arthur Freed's request for the Brazilian composer, Villa Lobos, to do scoring for GREEN MANSIONS. Dates of May 15th to July 31st seem impractical as it is doubtful that film will be ready for scoring by that time. In any case no commitment to be made for the composer until final budget for GREEN MANSIONS has been approved. Dore Schary to so advise Freed and Green.

The George Wells idea to adapt the Bill McGuire story for Elizabeth Taylor, Cyd Charisse and Debbie Reynolds, approved.

Discussion of IT STARTED WITH EVE as vehicle for Debbie Reynolds and Eddie Fisher. Dore Schary to discuss with Joe Pasternak, with particular reference to general feeling that Debbie Reynolds should not be called upon to do major singing and dancing. MacKenna to check with U.I. about the property.

MacKenna to handle Kay Kyser's request for screenplays for University of North Carolina.

Discussion regarding feeling of Donen and Kelly that one number of Dolores Grey's should be cut from the film. Freed had made promises to her. Dore Schary to speak to Freed about this.

Mr. Schary leaves for New York October 15th, returning November 8th. Preview of MANY RIVERS TO CROSS will be held, also GLASS SLIPPER preview, while he is away, and both pictures to proceed to completion unless some unforeseen difficulties arise.

Regarding MOONFLEET, Mr. Schary will run as much cut stuff as possible before he leaves, and picture will proceed towards preview during his absence. Ben Thau to notify Lang's agent upon completion.

THE LONG DAY to be scheduled for January shooting. We will recall Rivkin when director is set.

EXECUTIVE MEETING NOTES

Ben Thau to speak to Eddie Knopf about calling Purdom in to start fencing lessons for KING'S THIEF -- aiming at $1,000,000. without cast or director.

MAIL ORDER BRIDE to be dropped from schedule.

FORBIDDEN PLANET current budget indicates $1,300,000. Efforts must be made to bring down to $1,100,000.

Mr. Mannix to talk to Jack Cummings about starting ROBIN HOOD in December when the Hacketts return, aiming at June or July shooting date.

Ben Thau to talk to Arthur Freed about casting Howard Keël in KISMET.

MacKenna to get price on clearing title THE NEW YORKERS for the Cole Porter Cavalcade.

Monta's memo of Sept. 23 regarding CHAMPAGNE AND ORCHIDS discussed. Monta to negotiate on basis of his recommendations.

Sam Zimbalist's option on ROBINSON CRUSOE was discussed. No action to be taken at this time.

Ben Thau to attempt to get answer from Gar Kanin regarding MY MOST INTIMATE FRIEND.

Joe Pasternak's desire to use title BODY BEAUTIFUL for SAY IT IN FRENCH was okayed.

Discussion of possibility of setting up stage musical play based on THE HUCKSTERS approved in principle.

fllk

EXECUTIVE MEETING NOTES

October 11, 1954

Dore Schary discussed possibility of developing a story on Leonardo da Vinci, as a possible Brando vehicle. Charles Schnee interested. MacKenna will get material.

Marvin Schenck to set Jim Brittain as assistant to Nicky Nayfack, at $75.00.

THE COBWEB to be done in CinemaScope color, starting November 8/15. Manuscript indicates over 12,000 foot length. Dore Schary to discuss this with Houseman.

Marvin Schenck to check Los Angeles Times matter with Fox, Paramount and U. I. and advise Dore Schary and Eddie Mannix.

Ben Thau to advise Peter Rathvon that Steve Forrest will not be available for EMBASSY BABY.

Ben Thau discussed Allenberg's letter regarding loanout of Stewart Granger to Mike Francovich for a film to be made in England with December 25th stop date. Some discussion of how this might affect start of BHOWANI JUNCTION. Ben Thau to read Francovich screenplay and discuss situation further.

MacKenna reported on Helen Deutsch's continued indecision about I'LL CRY TOMORROW screenplay. We will string along for another week, holding Leonard Spigelgass as possible replacement.

Ben Thau to have Eleanor Parker read THE LONG DAY, shooting to start January 8.

J. J. Cohn brought up necessity of getting screenplays on BODY BEAUTIFUL (SAY IT IN FRENCH) and WEEKEND AT LAS VEGAS completed by January 1st in order to be able to shoot in March. He will so advise Joe Pasternak.

Dore Schary's meeting with Roger Edens today regarding length of DEEP IN MY HEART, particularly with reference to Music Hall print. Keel number may be cut out, also some other scenes, for the Music Hall prints alone. Otherwise negative to remain at present length.

Ben Thau to send BLACKBOARD JUNGLE screenplay to Glenn Ford. Picture to be shot in black and white, widescreen.

We will wait for new screenplay on SWORDSMAN OF SIENA before discussing shooting date in Italy, or possibly Spain. Picture to be budgeted as inexpensively as possible.

MacKenna reported on legal situation regarding GREEN MANSIONS. We will expedite getting report from London as soon as possible and in the meantime proceed with preproduction planning. Alan Lerner available for further revisions, if any.

EXECUTIVE MEETING NOTES

LOVE ME OR LEAVE ME - start shooting November 22nd. Doris Day has been delayed two weeks by Warner Bros. Regarding her musical arrangements, Warner Bros. told Dore Schary that Percy Faith had not been used for these - that Ray Heindorf had done all of her arrangements. Dore Schary to discuss this with Johnny Green.

Mr. Cohn to talk to Dore Schary regarding Eastern location work on SCARLET COAT. Picture to start October 25th.

Ben Thau to set dates for Ed Purdom's layoff and also for coaching in swordsmanship for KING'S THIEF.

Dore Schary to discuss with John Houseman his desire to do another day or two work on MOONFLEET.

Marvin Schenck to take up Luana Lee option.

Marvin Schenck to take up Dr. Mitchell's option. Also to get report on utilization of his services and the Gymnasium, with particular reference to outside patients for Dr. Mitchell. Eddie Mannix to talk to Dr. Mitchell about this, with a view to cutting down on number of outside patients and requiring a renewed Executive approval when old patients come back to him. No patients to be approved except by Dore Schary, Eddie Mannix, Ben Thau or Marvin Schenck.

J. J. Cohn to handle Paul Vogel contract.

Dore Schary to talk to Arthur Freed about LUST FOR LIFE.

We will grant to Warner Bros. a waiver on our registration on TOP OF THE WORLD.

EXECUTIVE MEETING NOTES

October 21, 1954

SCARLET COAT to start shooting November 25th on location.

BLACKBOARD JUNGLE to start November 15th. Glenn Ford can start immediately after finishing previous film.

THE COBWEB probably will be delayed until January. MacKenna to check when Paxton is coming back to script.

Marvin Schenck to okay PURDOM going to England immediately and returning to start fencing lessons November 7th for KING'S THIEF. He will proceed from that to GREEN MANSIONS without any vacation.

THE KING'S THIEF aiming at December 15th start.

LOVE ME OR LEAVE ME - Doris Day now will report about November 1st for rehearsals. Shooting November 22nd to December 6th.

FATAL PLANET - budget to be made as soon as possible. Joe Cohn feels it will take three months from decision to proceed before shooting can commence.

MY MOST INTIMATE FRIEND - postponed indefinitely, waiting until Norman Krasna reports on the screenplay.

BODY BEAUTIFUL - decision to stay with this title in spite of MPA suggestion that we reconsider. They have accepted title for registration. Aiming at January 2nd rehearsals in order that Pasternak can check everything before leaving on Feburary 1st. Joe Cohn to arrange meeting between Pasternak, himself, and Ben Thau on this script, and on script WEEKEND AT LAS VEGAS.

GREEN MANSIONS - start on this may be delayed due to delay on COBWEB which also involves Minnelli, unless there is decision to change the director.

IN MISSOURI - MacKenna reports Dore Schary advised him to drop from bulletin.

MAIL ORDER BRIDE - also to be dropped.

MacKenna reported present plan is to have Bob Anderson report here early in December to start screenplay on TEA AND SYMPATHY. This may affect Dan Berman's possible trip to India.

Marvin Schenck to okay Esther Williams' Reno date, subject to cancellation by us. Las Vegas date also subject to recall for retakes on JUPITER'S DARLING.

Howard Keel will be back October 29th.

EXECUTIVE MEETING NOTES

November 4, 1954

BLACKBOARD JUNGLE - starting date okay. Ben Thau to talk to Pan Berman regarding cost and length.

THE COBWEB - casting proceeding. Start about 25th or 26th. Joe Cohn to arrange schedule to allow for Charles Boyer's arrival after starting date.

LOVE ME OR LEAVE ME - everything okay.

THE KING'S THIEF - start some time between Dec. 20 and Jan. 2. May possibly have to replace Ann Blyth if she goes into COBWEB.

THE LONG DAY - start Jan. 2.

FORBIDDEN PLANET - budget does not indicate that new screenplay materially reduced the cost.

BHOWANI JUNCTION - Ben Thau proposed seriously considering making this a quota picture and shooting interiors in England in April. Joe Cohn and Eddie Mannix to give this further consideration - to integrate with Berman's presence there for QUENTIN DURWARD shooting.

QUENTIN DURWARD - possibly to start as early as March 15 if Taylor doesn't do NEWS IS MADE AT NIGHT. He has read script but has made no comment. Screenplay needs considerable revision - no producer or writer set. This matter to be taken up with Mr. Schary.

BANNON - first 50-page screenplay due shortly, but Jan. 10th date seems unlikely.

GREEN MANSIONS - Mr. Schary will make decision on this on his return. Postponement indicated.

SWORDSMAN OF SIENA - Joe Cohn to discuss estimated cost of this film with Dore Schary on his return - also starting date.

EXECUTIVE MEETING NOTES

November 15, 1954

THE LONG DAY - plan to shoot February 1, with Ann Blyth. Ben Thau to give script to Roy Rowland.

THE KING'S THIEF - Wilding out of the heavy role. Trying to get George Sanders.

Some discussion of new policy to enlist full support from New York in exploiting new young personalities.

Marvin Schenck to arrange test of JOHN LORD.

BANNON - script coming slowly. Dore Schary to discuss with Houseman.

GREEN MANSIONS - delay largely on account London Bird Society. Final decision to be made within week or so.

BHOWANI JUNCTION - will be at least six weeks before we get new script.

FATAL PLANET - start Feb. 15 to March 1. Dore Schary to consider having a cast reading.

KISMET - to start March 1 to 15 with Keel, Blyth and Dolores Grey.

BODY BEAUTIFUL - start March 1 to 15. First draft screenplay around Dec. 1.

I'LL CRY TOMORROW - still waiting for script progress.

QUENTIN DURWARD - Ardrey to make final revisions as soon as possible.

DIANNE - Joe Cohn and Eddie Mannix to make decision as to where picture is to be shot.

BEN HUR - Karl Tunberg to resume on screenplay as soon as director is set.

Henigson to do survey on shooting problems in France.

SWORDSMAN OF SIENA - manuscript to go Dore Schary and MacKenna as soon as possible.

SHOT GUN WEDDIN' - Dore Schary to set meeting with Joe Cohn and Larry Weingarten and writer re new ending.

EXECUTIVE MEETING NOTES

BAR SINISTER - Joe Cohn to check into production problems as soon as script comes in; also investigate training of dog.

Ben Thau to discuss possible exchange for LANA TURNER in "LORD VANITY".

GEORGE MARTON option to be discussed again.

Marvin Schenck to handle TAINA ELG and JAMES DRURY deals -- latter to be held until test is made.

Title BEDEVILED okay for BOULEVARD IN PARIS, provided New York approves.

MacKenna to tell Lillian Small we have no interest in arranging television rights to our properties.

Okay to grant WAR AND PEACE extension to David Selznick.

EXECUTIVE MEETING NOTES

November 22, 1954

BOULEVARD IN PARIS - to be sent to England to complete as soon as possible.

THE COBWEB - Houseman making final changes in screenplay with Gibson - to start December 6th to 13th. Grahame reports December 18th.

LOVE ME OR LEAVE ME - start December 6th. Dore Schary to look at the Ziegfeld Number.

Joe Cohn to handle matter of making a UJA short.

MacKenna to check with Arthur Freed regarding title registration on LATIN QUARTER which we will lose June 3, 1955.

JUPITER'S DARLING - discussion regarding added work on this film. Picture to be previewed again in any case.

THE LAST HUNT - Joe Cohn to handle deal with Yakima Canutt to start planning second unit.

MARY ANNE - Houseman wants Elizabeth Taylor to make this early in the spring. MacKenna to speak to Houseman regarding starting screenplay.

BAR SINISTER - to be scheduled for production. Joe Cohn to check training dog. MacKenna to check sequel rights.

SIGN OF THE PAGAN - Joe Cohn to screen for ProductionDepartment. Marvin Schenck to get cost figures.

GOOD GIRLS GET MARRIED - MacKenna to check script for re-appraisal as possible production.

Jack Cummings will leave late in January for a three months vacation. MacKenna to set John Patrick for April 15th to May 1st at latest.

INTERRUPTED MELODY - Jack Cummings has agreed to cut Figaro opera sequence.

Ben Thau to discuss Glenn Ford with New York.

LOVE STORY - Zimbalist has interest in this as possible Debbie Reynolds. MacKenna to get manuscript; one for Bob Taylor to read, and one for Dore Schary.

KING'S THIEF - George Sanders won't rehearse fencing. Consideration to be given to David Farrar as replacement.

EXECUTIVE MEETING NOTES

THE LONG DAY Ben Thau to give script to Ann Blyth immediately.

Marvin Schenck to check Douglas Sirk's status at Universal, and Robert Parrish's commitments.

BANNON - Dore Schary reports that Houseman knows we must start by February 1st at latest. Picture to be made in CinemaScope, black and white.

BHOWANI JUNCTION - MacKenna reports anticipated at least six weeks for new script.

FORBIDDEN PLANET - Joe Cohn to look into Art Director situation.

I'LL CRY TOMORROW - Chuck Walters reading first 60-pages. Will report to Weingarten tomorrow.

KISMET - to be set for March 1st. Dore Schary to talk to George Sidney regarding direction. Dore Schary to talk to Arthur Freed regarding Siepe.

QUENTIN DURWARD - set for March 15th.

DIANNE - British budget due next week. Mr. Mannix spoke about making local budget here.

SWORDSMAN OF SIENA - new script won't be available for about ten days.

Ben Thau to discuss with MacKenna handling of Pasternak biography, and IT STARTED WITH EVE.

NO TIME FOR SERGEANTS - MacKenna to discuss preproduction deal with agent and with New York.

EXECUTIVE MEETING NOTES

November 29, 1954

COBWEB - Ben Thau to investigate Oscar Levant situation. Rehearsals Dec. 6. Shooting Dec. 8.

LOVE ME OR LEAVE ME - start Dec. 6. Dore Schary to set meeting with Pasternak regarding the Ziegfeld number and the Hollywood number, regarding costs. Joe Cohn to give detailed figures to Mr. Schary.

IT'S ALWAYS FAIR WEATHER - Dore Schary to check with Arthur Freed regarding final number for Delores Grey.

THE KING'S THIEF - start Dec. 20.

THE LONG DAY - start Jan. 24. Ben Thau to check into Director. Picture may be postponed if Ann Blyth is set.

BANNON - Ben Thau to talk to John Houseman regarding starting date, and penalties if we are late.

GREEN MANSIONS - Dore Schary to talk to Arthur Freed and Vincente Minnelli and explain situation even though Royal Society for the Protection of Birds has okayed screenplay.

FORBIDDEN PLANET - start between Feb. 15th and 28th.

I'LL CRY TOMORROW - start February or March, depending on Helen Deutsch. Okay to release TV licensing of song to Liberace. Mr. Hendrickson has been so advised.

BODY BEAUTIFUL - first draft due very soon. Rehearsing in January. Budget to be based on a pre-set ceiling cost.

KISMET - Dore Schary to discuss possibility of Minnelli doing this if GREEN MANSIONS postponed.

DIANNE - Ben Thau to check into director situation - possibly Negulesco.

QUENTIN DURWARD - hoping for March 1st start.

BAR SINISTER - production plans aim at fairly quick shooting.

BEN HUR - Dore Schary to set meeting with producer, writer and director.

EXECUTIVE MEETING NOTES

ST. LOUIS WOMAN - MacKenna to advise Arthur Freed that Ava Gardner contract is a "must". Therefore his all-negro cast idea is nut.

ROBIN HOOD - Dorothy Kingsley to do following BODY BEAUTIFUL. Ben Thau to line up Michael Kidd for this - late summer.

YOUR CHEATIN' HEART - aim at July shooting.

TRIAL - aim at June shooting.

JUMBO - for late summer shooting.

ANDREW MARTON - option NOT to be exercised.

Joe Pasternak to take vacation February 1st.

ROCKY GRAZIANO story - MacKenna to talk to Chas. Moskowitz about price.

PASTERNAK Autobiography - Ben Thau to handle in connection with IT STARTED WITH EVE.

BUDDHA - MacKenna to have Monta check Bob Andrews' documents.

TIME OUT FOR GINGER - Ben Thau, Henry Berman and Marj Thorson saw the play. All report negatively as a picture prospect for Debbie Reynolds vehicle. Drop interest.

POINT OF NO RETURN - decision against buying this for immediate Taylor.

WM. LUDWIG - MacKenna to make new contract at $1150. with option at $1250.

MONTMARTRE - letter from Tom Robinson discussed. Whole project to be postponed.

FRIML Cavalcade - MacKenna to discuss with Joe Pasternak and Roger Edens.

The EXECUTIVE MEETING NOTES of this type were started in 1954. Prior to that they were made up by L. K. Sidney and were mainly story titles, date starts, directorial assignments and locale.

(1956 is the only year that initials were used to show who was present at the meetings, therefore it is difficult to tell whether Mr. N.M. Schenck or Mr. Moskowitz were in attendance.)

EXECUTIVE MEETING NOTES

April 10, 1956 Present: AL DS MS
CCM EJM LW
HD BT SR
JJC K MacK

LUST FOR LIFE - Howard Dietz having viewed the short, was interested in getting a shipping date that would be a guide to him for the release of the short. He was advised that at this stage we can say that it will not be shipped before July and may be a little later. Some discussion of retakes and recommendation was that these be handled by another director, as involving Minnelli in them now would seriously delay TEA AND SYMPATHY.

Considerable discussion of CinemaScope vs Widescreen. Arthur Loew feels that CinemaScope provides a better screen picture in most theatres. This applies to black and white as well as color. Also discussion of use of color in small pictures where compensating values will be exploited.

POWER AND THE PRIZE - to be shot in CinemaScope black and white, but no billing of CinemaScope to be used in connection with the film, provided however that Joe Cohn will check with New York regarding our contractual right to do this.

LITTLE LEAGUER - start June 18. Herman Hoffman to direct. If Fox preempts on Tom Ewell may have to start earlier.

DESIGNING WOMAN - start postponed to August 15 or September 1.

WINGS OF EAGLES - scheduled for August 1 - widescreen. Joe Cohn and Ben Thau to check with Ford regarding possibility of earlier start for which Wayne would be available.

PROTECTION FOR TOUGH RACKET - nothing new as have no script as yet.

ISOBEL LENNART - MacKenna to consult with Ben Thau regarding new contract.

THE LITTLE HUT - will start as soon as possible. Henry Henigson to be assigned to the unit. If this picture to be shot in Spain Mr. Mannix to check with Ben Melniker regarding tax and legal problems that might arise.

LES GIRLS - start in September. Some discussion of Geo. Cukor as director.

ANNA CHRISTIE stage deal - MacKenna brought up fact that Eddie Colton has broken off negotiations as result of our request for proportionate share in motion picture rights for our 1% of author's royalty. MacKenna to discuss this with Fred Brisson and explain our views.

EXECUTIVE MEETING NOTES

The Archie Thomson-GIGI complications were discussed at great length. General feeling is that we should clear Thomson out even if it costs as much as $25,000. Mr. Moskowitz and MacKenna to phone Tom Robinson on this.

Letter was read regarding Lux Video Theatre proposal of a program in July under which they would produce an original story captioned "Under option to Metro-Goldwyn-Mayer" for which we would get a two-minute film clip and a one-minute live lead-in from a star. This was approved in principle. Les Peterson and Rudi Monta to work out details.

GENTLEMAN FROM VERMONT - Rouse and Greene they have talked to Bob Hope about this project and are interested in having us buy it for them to produce for us with Hope. Mr. Loew reported he feels that Hope is not a world star and therefore has no interest in the project.

BEN HUR - some discussion of production and casting plans on this. No final decision.

EXECUTIVE MEETING NOTES

April 9, 1956 Present DS AL
EJM CCM
BT HD
JJC
MS SR
LW K MacK

Discussion of our deal for ANNA CHRISTIE as a stage musical with George Abbott group. Terms were outlined and were approved provided our 1% royalty for our score would also include our having a proportionate share of the author's motion picture rights should they be sold to third party. MacKenna to advise Tom Robinson.

RELUCTANT DEBUTANTE - Miriam Hopkins was suggested for the principal role. General feeling was this would be good casting. MacKenna to advise Tom Robinson.

Marvin Schenck brought up following options:

HERMES PAN - due April 20. Arthur Freed is willing to use him for SILK STOCKINGS and Marvin Schenck will check with Sol Siegel about using him for LES GIRLS. Schenck will try to get a postponement of commencement of the next term to July or August, in which case we will exercise.

LUANA LEE - option due May 14. New test will be made before final decision.

TEA AND SYMPATHY - cannot start until April 11/12 due to Deborah Kerr's illness.

BARRETTS OF WIMPOLE STREET - some trouble getting started due to Jennifer Jones' insistence on American hairdresser. Joe Cohn will handle.

GEORGE GOBEL (OPERATION HOME) - Dore Schary saw Gobel's new film and dropped all interest.

MILLARD KAUFMAN - MacKenna recommended a bonus of $10,000 which was approved.

TIP ON A DEAD JOCKEY - this title is overwhelmingly approved as against 32ND DAY.

THE LOVED AND THE LOST - this title is much preferred to any other suggested and we will stay with it. Casting of this film is still in the air. General feeling is that Kurt Jurgens would be preferable to Charlton Heston, even if this involves slight delay in starting date.

EXECUTIVE MEETING NOTES

THE HIGH ROAD - renewal of copyright by the widow was discussed. MacKenna to send memo to Tom Robinson to check on what benefit we can derive from the $50,000 which was advanced to Lonsdale before his death.

CAPTAINS COURAGEOUS - the meeting approved payment of 7000 pounds for renewal and extension of our rights to 1974/

MacKenna urged very strong aggresive action be taken on deals for MY FAIR LADY and SOUTH PACIFIC. Mr. Loew and Mr. Moskowitz will follow up in New York.

EXECUTIVE MEETING NOTES

January 6, 1955

Richard Widmark's

Some discussion of ~~Kirk Douglas~~' billing clause in COBWEB. Dore Schary to see him and explain that all of our stars can be billed either above or below the title.

MCHENRY'S CIVIL WAR - Henry Berman suggested this could be adapted to Jackie Gleason and his company. Ben Thau will follow up.

Discussion of important properties being considered for purchase:

1. BUS STOP - Mr. Schenck and Mr. Moskowitz decided against acquiring this at the price. Mr. Moskowitz and Mr. Dietz have read full material and were joined in this opinion by Mr. Schenck.

2. THE PAJAMA GAME - Mr. Schenck and Mr. Moskowitz strongly opposed to buying this property at anything like the price asked. Mr. Moskowitz and Mr. Thau will discuss further the possibility of a formula proposed by Mr. Thau.

Marvin Schenck to check on the status of Carol Haney's contract.

3. FANNY - Mr. Schenck and Mr. Moskowitz have seen the play and do not feel that it is worth the asking price. No further negotiations.

4. WITNESS FOR THE PROSECUTION - While no price has as yet been quoted for this, MacKenna anticipates something in the neighborhood of $300,000. This will be discussed again in the light of the fact that we feel the picture can be made at a price.

5. DeSylva, Brown & Henderson catalog - at a price of between $375,000. and $500,000. this property seems out of line compared to the Cole Porter cavalcade, for instance. We will pursue the idea of writing a musical comedy book which can be scored by songs of this period, to be leased individually from many composers.

6. ANASTASIA - MacKenna to follow up with Monta any possibility of securing satisfactory legal clearances from the original Anastasia before continuing negotiations with MCA.

7. ROCKY GRAZIANO - general feeling is that we should own this. Mr. Schenck will be ready to give quick action when price is quoted.

8. GIGI - MacKenna reported that the Breen Office still is very dubious that any of Arthur Freed's ideas will solve the problems.

EXECUTIVE MEETING NOTES

PYGMALION - Mr. Moskowitz will follow up with Executors of Gabriel Pascal's Estate.

THE BAD SEED - Mr. Schenck will see the play on his return to New York -- understanding that MacKenna is sole executive strongly in favor of this project. Mr. Schary strongly opposed. Mr. Mannix commented that in spite of distastefulness of subject matter to him personally, he feels that subjects that have shock and violence must be given very careful consideration.

A report was made on steps being taken to re-appraise the values in our owned properties:

RAINTREE COUNTY
EAST RIVER
and
THE SUN IS MY UNDOING

Mr. Schenck asked that when we have a treatment on EAST RIVER he would like to read it personally.

EXECUTIVE MEETING NOTES

June 25, 1954

Discussion of the 1954-55 release schedule, with special reference to the Christmas Music Hall date for DEEP IN MY HEART.

Discussion of urgency to expedite the completion of all pictures for delivery to New York until some backlog is built up.

Paramount's cost on WAR OF THE WORLDS was reported at $1,610,000. Estimated domestic gross $2,000,000; foreign estimated gross $1,600,000. In light of this, Joe Cohn to re-examine the budget on FORBIDDEN PLANET, and discuss project with Nicky Nayfack.

Discussion of scoring costs, and delays in connection with scoring. There may be a delay for this reason on JUPITER'S DARLING and THE LAST TIME I SAW PARIS. DEEP IN MY HEART and GLASS SLIPPER should not face any delays.

Musical assignment should be made on THE PRODIGAL now.

Discussion on trying the experiment of not previewing GREEN FIRE until the picture is in answer print condition.

Discussion on cost of final battle scene in JUPITER'S DARLING. Dore Schary to discuss with George Sidney on Monday.

Mr. Schenck expressed the desire to make from four to six extra films and have them completed before September '55, as a backlog for the following year.

Eddie Mannix to see Charles Vidor.

Dore Schary to set up meeting with MacKenna to expedite present writing schedule, and to set additional stories on the active list.

THE LOVED AND THE LOST set as final title for PARIS STORY.

Ben Thau to be reminded to see Roger Edens as soon as he returns. Mr. Mannix may see Edens earlier, in anticipation.

J. J. Cohn to re-examine budget on JUMBO and discuss with Dore Schary.

Marvin Schenck to handle new LAMAS deal.

EXECUTIVE MEETING NOTES

Some discussion following along Mr. Schenck's feeling that we should make every effort to develop young personalities and give them prominent casting.

We will exercise option on JAN LUSTIG.

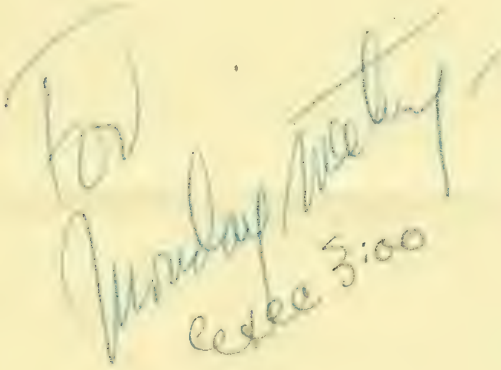
MacKenna to set a term deal for ERNEST LEHMAN.

We will grant Paramount the extension on TWO YEARS BEFORE THE MAST.

Doris Sharp's proposal regarding a TV program on FATHER OF THE BRIDE was discussed, and the proposal turned down. MacKenna will so advise her.

MEMO FOR PRODUCERS and WRITERS MEETING --

Suggest to them that they try to incorporate in their scripts an idea for the actual main title of the picture.



NOTES TO DISCUSS AT EXECUTIVE MEETING RE PRODUCERS' MEETING:

(1) The question of makeup and time used by stars.

(2) The problem of the cameramen -- the extra time they take.

(3) Talk with Gibbons re the Art Department and the assigning of art directors.

(4) Necessity for actors' meetings and cameramen's meetings, particularly in connection with 6:00 stopping time and the lunch period.

(5) Discuss with Johnny Green music assignments.

(6) Things to follow up on:
- (a) sets
- (b) costumes re stock wardrobe
- (c) sound
- (d) foreign department
- (e) authority of department heads
- (f) Makeup Department
- (g) closer contact with makeup before shooting
- (f) set dressing and overtime
- (g) publicity
- (h) number of setups and takes
- (i) assembly of film before picture finished
- (j) cameramen and color
- (k) sound and recording of spoken dialogue

LOEW'S INCORPORATED

NO.

COSTS & RECEIPTS

We are now in the midst of a bad industrial upheaval.

All industries face the same problem.

Increased rising costs, and declining intakes -- the one chance for survival seems to be in making good showmanship pictures at a lower cost - which can only be brought about by tremendously increased efforts -- tougher application and elimination of waste.

LACK OF CONTROL

Too many people making decisions and negotiating deals.

This can be corrected if all deals and all employment is made only with one man's approval.

Nobody to be placed on permanent or weekly payroll without this one man's knowledge and approval.

TESTS

No tests to be made - except through written approval - with cost and approval by one man.

VACATIONS - LEAVE OF ABSENCE - LEAVING TOWN - TRIPS OF ANY KIND

To be approved by one man.

EXPENSES FOR LEAVING TOWN - LOCATIONS, ETC.

To be pre-arranged and complete understanding to be had before those involved leave town.

PURCHASE OF MATERIALS

Requisition to be approved.

Equipment purchases approved by one man.

L.K.S.

DEPARTMENT HEAD RE-EXAMINATIONS

Retirement and replacements to be considered.

SCRIPTS TO AGENTS, ACTORS, DIRECTORS

Only to be sent by one man.

Request Agents not to discuss casting with Producers or Directors.

B.T.

sets - scripts -

PERSONAL APPEARANCES

Radio & T.V - L.K.S -

To be approved by one man only.

This applies to all benefit performances, premiers, camp shows, etc.

① Peterson
② Schenck

Personal appearances - from Schenck

SCREENING OF PICTURES

Stop free runs - Charity runs for institutions - Academy House runs - clearer understanding.

L.K.S

SPECIAL LUNCHEONS - DINNERS AT STUDIO

Costly - approved by who?

E.J.M.

CONTRIBUTIONS

Of any kind approved by N.Y.?

Churches - organizations

N.Y.

L.K.S

Loaning of scenery - wardrobe - props to organizations.

L.K.S.

LOAN-OUTS

Of anyone through approval of one man. BT

LOANS - PRO-RATING SALARIES

No loans to anyone.

No pro-rating salaries. BT.

UNIT MANAGERS

Elimination possibility

6TH WORK DAY FOR EVERYONE

Which means Saturdays — One 4th weeks -

LESSER PICTURES

Consider top Producers each taking responsibility to produce lesser budget picture yearly.

COLOR PICTURE CONTROL

Limit number yearly.

FILM ON CUTTING ROOM FLOOR

Examine footage and money eliminated. →

PERCENTAGE DEALS

Consider per picture deals - instead of 40 wk term deals.

ARBITRARY REDUCTIONS

Examine total yearly amounts.

Departments

PRODUCTION DELAYS

Once a picture is dated and the go-ahead has been given to Art Department, Construction, etc., and a change of date takes place, there is a loss of man hours that can never be recouped. - - - This is very costly.

DEPARTMENT HEADS

I think a big job lies ahead in which an Executive should personally interview each Department Head, to enlist his aid in getting a greater efficiency, harder work and more for our money from our employees.

This should be handled in a warm friendly manner in which we seek and desperately need their cooperation and help — and to make known the problem of our business and the dangers.

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